



**CAMOSUN COLLEGE**  
**School of Arts & Science**  
**Department of Music**

**MUSC-205-X01**  
**Principal Instrument 4**  
**2020W**

**COURSE OUTLINE**

The course description is online @ <http://camosun.ca/learn/calendar/current/web/musc.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

Camosun College campuses are located on the traditional territories of the Lkwungen and WSÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.

**1. Instructor Information**

(a)	Instructor:	<b>David Visentin, Principal Instrument Coordinator</b> Also by section: Ingrid Attrot, Nancy Argenta, Cathy Fern Lewis, Robert Holliston, Daniel Lapp, Joey Smith, Damian Graham, Rob Cheramy, Louise Rose, Monik Nordine, Mary Byrne, Simon MacDonald, Muge Buyukcelen, Kiri Mickelsen, Colleen Eccleston, Alexander Dunn, Michael Dias, Emily Nagelbach, Cari Burdett, Annabelle Stanley, Merrie Klazek, Danuel Tate, Nathan McDonald
(b)	Office Hours:	By appointment
(c)	Location:	VCM, Post-Secondary Office
(d)	Phone:	250-386-5311 X 5000   Alternative Phone: by individual instructor
(e)	Email:	<a href="mailto:visentin@vcm.bc.ca">visentin@vcm.bc.ca</a> ; also by individual instructor
(f)	Website:	<a href="http://vcm.bc.ca/learn/faculty/">http://vcm.bc.ca/learn/faculty/</a>

**2. Intended Learning Outcomes**

*(If any changes are made to this part, then the Approved Course Description must also be changed and sent through the approval process.)*

Upon completion of this course a student will be able to:

1. Propose and justify with assistance a regime of personal practice to meet selected instrumental, technical, musical, and performance goals;
2. Evaluate and revise current approach to the instrument to maintain a practice which is free from physically injurious characteristics;
3. Prepare and perform for a discriminating audience a selection of the professional repertoire for the chosen instrument, minimum 20-minute program;
4. Maintain and present on-demand a comprehensive slate of technical and tonal elements appropriate for successful performance of the instrument's professional repertoire;
5. Appraise musical and performance practice characteristics in the performance of others in common musical styles.
6. Describe the salient characteristics of the musical works chosen for performance, approximately 5-minute in length.

### 3. Required Materials

- (a) Assigned Music and Repertoire: Individual by instructor and according to individual instructor
- (b) Instrument and equipment, maintained in good working order: Individual by chosen instrument
- (c) Concert/performance attire appropriate to performance venue: Individual by scheduled performance

### 4. Course Content and Schedule

(Can include: Class hours, Lab hours, Out of Class Requirements and/or Dates for quizzes, exams, lecture, labs, seminars, practicums, etc.)

1. 1 hour per week private instruction, arranged individually: 14 hours one-on-one each term
  - Day/time unique to each learner-instructor combination
  - Content and materials selected and delivered according to each individualized learning plan, in preparation toward meeting or exceeding the stated learning outcomes.
2. 7 hours “Thursday Lunch Concert Series” – Full attendance expected with one performance minimum. If pre-approved by the Director or Assistant Program Director, an alternate performance of significant scope for a discerning audience may be substituted for the TLCS performance. TLCS is held in Wood Hall, 12:00-1:00, Thursdays:
  - 1) February 6 TLCS
  - 2) February 13 TLCS
  - 3) March 5 TLCS
  - 4) March 12 TLCS
  - 5) March 19 TLCS
  - 6) March 26 TLCS
  - 7) April 9 TLCS and Snackluck
3. 7 hours of group class, held in Wood Hall, 12:00-1:00, Thursdays:
  - 1) January 9
  - 2) January 16
  - 3) January 23
  - 4) January 30
  - 5) February 27
  - 6) April 2 (1.5 hours)
4. Minimum 6 hours of solo instrumental masterclass attendance, including a minimum of ONE PERFORMANCE in a masterclass.

As a matter of strongest growth as a performing musician, it is advised you attend all masterclasses for your instrument or instrument group, and as many masterclasses for other instrument or performance style as possible during the term. If pre-approved by the Director or Assistant Program Director, an alternate performance of significant scope for a discerning audience may be substituted for the masterclass performance.

To fulfill the masterclass attendance requirement, students may also attend any community-hosted masterclasses and/or online masterclasses that have been pre-approved by your instructor as acceptable for this requirement.

5. Each Principal Instrument student in MUSC-105, MUSC-204 and MUSC-205, with the exception of MUSC-104, will be scheduled to perform a short feedback-showcase each term. This is not a full-length recital; however this is an important performance opportunity for you to “own the stage” and to perform the way you want without a jury panel. Constructive and discerning feedback is a core element of this requirement. Students are welcome to invite anyone they wish, but there will not be a formal listening audience present. The amount of time performing is not of critical importance; however students will have 20-30 minutes timeslots pre-scheduled within 2-3 weeks of your term-end juries. It will be expected that repertoire will be near performance standard by that time.

Students will be scheduled into available times at the beginning of each term and showcase times will be posted on the Postsecondary bulletin board. The program should include 2-3 solo works performed, with or

without accompaniment. The program may include some collaborative chamber music and/or combo ensembles. Students are also expected to interact with the audience if appropriate. If you wish to prepare a written program, provide a PDF a week in advance if you would like it printed through the postsecondary office. Friends and family are encouraged to attend.

Students fulfilling the feedback showcase requirement will be given full marks (100%) upon completion. The showcase is worth 10% of the total Principal Instrument mark. Feedback only (no marks) will be provided by members of the performance faculty and/or fellow students. It is strongly suggested that students support fellow students and community by attending as many showcases as possible and providing feedback.

Students choosing the Feedback Showcase option will see their Principal Instrument term marks allocated as follows:

**Lessons (65%):** practice and preparation, demonstration of skills, engagement – given by the Principal Instrument instructor

**TLCS/masterclass attendance and performance:** (10%): based on submitted log [attached] – given by Principal Instrument Coordinator

**Jury (15%):** Performance and *viva voce* [attached] – provided by a performance faculty committee

**Feedback Showcase (10%):** 10% given upon completion of performance. Only feedback provided, with no marks other than participation.

**IMPORTANT:** In some instances, your Principal Instrument instructor may feel at the time that it is not in your best interests, to perform a Feedback Showcase. It will be necessary for your instructor to contact the Postsecondary Department in order to formally request for you to be excused from your scheduled Feedback Showcase. Alternate option will be allocated a mark worth 10% of your total mark.

In the event of an accepted request:

Option One: Complete a separate written assignment of 750 words automatically worth 10% of the overall Principal Instrument mark. The topic should be relevant to a specific element in the art and/or experience of performing.

Option Two: Instead of the Feedback Showcase, the student may elect to have 10% of their overall grade added to the Lesson assessment grading percentage (i.e. 10% showcase + 65% lessons= 75%).

Option Three: The student may perform outside in the community. The length is to be determined by you and your teacher. Written feedback must be provided and submitted afterward to the Postsecondary Office.

Option Four: You can elect to do an extra TLCS performance. In this instance, all those who attend will be asked to provide written feedback. Due to requirement #2 above, this option is not strongly recommended, as there may not be space available to perform.

Option Five: Instead of the Feedback Showcase, the student may elect to have 10% of their overall grade added to the Jury assessment grading percentage (i.e. 10% showcase + 15% lessons= 25%).

Performance Lengths:

Principal Instrument MUSC-105 can perform up to a total of 15 minutes of music, which includes audience interaction and stage changes.

Principal Instrument MUSC-204 can perform up to a total of 18 minutes of music, which includes audience interaction and stage changes.

Principal Instrument MUSC-205 can perform up to a total of 20 minutes of music, which includes audience interaction and stage changes.

## VCM Weekly Masterclass Schedule 2019-2020

	Monday	Tuesday	Wednesday	Thursday	Friday
<b>Contemporary Music</b>		3:00-4:00pm, also select Tuesday evenings Metro Theatre (see Daniel Lapp)			
<b>Piano</b>	<b>Collegium</b> 4:00 -6:30pm			<b>Performance Class</b> 6:00-8:00 Rm 303 Dates TBC (see Robert Holliston)	<b>Int/Sr Masterclass</b> 7:00-9:00 Rm 302 Dates TBC (see Robert Holliston)
<b>Strings</b>	<b>Collegium</b> 4:00 -6:30pm				4:30-5:30, Rm 302 (see Simon MacDonald)
<b>Voice</b>			3:00-4:00pm Wood Hall (see Ingrid Attrot)		
<b>Winds and Brass</b>			7:00-8:30, Rm 302 (see Emily Nagelbach)		

### 5. Basis of Student Assessment (Weighting)

*(Should be directly linked to learning outcomes.)*

- (a) Lessons (65%): practice and preparation, demonstration of skills, engagement – given by the individual instructor
- (b) TLCS/masterclass attendance and performance: (10%): based on submitted log [attached] – given by First Instrument Coordinator
- (c) Jury (15%): Performance and *viva voce* [attached] – given by a committee of performance faculty.
- (d) Recital/Concert (10%): Minimum 20 minute performance by student with approval of Principal Instrument instructor and Postsecondary Department – feedback only (no mark) provided by performance faculty

### 6. Grading System

*(If any changes are made to this part, then the Approved Course description must also be changed and sent through the approval process.)*

*(Mark with "X" in box below to show appropriate approved grading system – see last page of this template.)*

Standard Grading System (GPA)

Competency Based Grading System

## **7. Recommended Materials to Assist Students to Succeed Throughout the Course**

1. Metronome
2. Tuner

**WINTER 2020 ATTENDANCE LOG**

Please complete this log for all masterclasses and performances for the Winter term.  
The completed log must be submitted at the jury for your concert grade.

<b>Thursday Lunch Concert Series (TLCS) and Principal Instrument Group Class (Wood Hall), Thursdays, 12:00-1:00pm</b>		
January 9 Principal Instr. Group class		
January 16 Principal Instr. Group class		
January 23 Principal Instr. Group class		
January 30 Principal Instr. Group class		
February 6 TLCS		
February 13 TLCS		
February 27 Principal Instr. Group class		
March 5 TLCS		
March 12 TLCS		
March 19 Principal Instr. Group class		
March 26 TLCS		
April 2 Principal Instr. Group class		
April 9 TLCS + Snackluck (1.5 hours)		

<b>Masterclasses</b>		
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		

**JURY SUBMISSION FORM**

**PRINCIPAL INSTRUMENT TERM OVERVIEW: Circle One: MUSC 104 / 105 / 204 / 205**

Complete this Overview prior to your set jury time and bring the Overview and your completed Performance/Masterclass Log to your jury: Late forms will not be accepted for marks. The record may be used in assessment of future transfer credits.

Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

<p><b>The following have been studied this term:</b> <b>Number (Ⓛ)</b> the repertoire which has been prepared for this jury. <b>Star (*)</b> the repertoire that you performed during the term at masterclass, TLCS, or other public performances. <b><u>Not all sections will apply to all students.</u></b> Please use the back of this sheet if you need extra room.</p>
<p><b>Technique, Technical Studies, Specialized Studies (Tone, Bowing, Finger Patterns, Articulation), etc.</b></p>
<p><b>Etudes (concert or dedicated), Composed Melodic Studies, Vocalizes, Orchestral Studies, Improvisation, etc.</b></p>
<p><b>Solo Repertoire</b></p>
<p><b>Any other materials covered specifically in private lesson (small or large ensemble music, audition materials, etc.)</b></p>

**Jury Committee Use:**

Juror 1 \_\_\_\_\_; Juror 2 \_\_\_\_\_; Juror 3 \_\_\_\_\_: AVERAGE \_\_\_\_\_/100

Signature of Jury Chair: \_\_\_\_\_

**Postsecondary Office Use:**

Lesson Average (65% of final): \_\_\_\_\_/65

Jury Average (15% of final): \_\_\_\_\_/15

Concert Average (10% of final): \_\_\_\_\_/10 (i.e. TLCS/Masterclass Attendance and Performances)

Feedback Showcase (10% of final): \_\_\_\_\_/10

Final Course Mark: \_\_\_\_\_/100 Letter Grade: \_\_\_\_\_

Director Postsecondary Signature: \_\_\_\_\_

## **Jury Requirements**

Students are asked to complete a Term Overview Sheet in full, outlining all technique, studies, and repertoire studied through the term – in this way there is a record of your term’s work. Please star materials and repertoire specifically prepared to perform for your jury: the selected jury programme must conform to the requirements given below. Please take care in completing this sheet as it forms a part of the permanent student record and may be used by other schools in the future to help in establishing transferability of credit for work toward completion of this course.

The jury is the opportunity to perform before a panel of senior faculty who will assess the overall level of performance against accepted provincial and national standards assumed for the level of study undertaken (first year, or second year). The panel assesses this snap shot of performance level and may consider progress since last jury (or audition).

Due to time constraints, the jury panel will not hear complete works or all works prepared: only about half of the scheduled time is given over to performance of repertoire, the remainder being dedicated to viva voce (verbal responses indicating a thorough and detailed understanding as to the content, context, circumstance of each selection), additional technical requirements, and marking. Juries are only scheduled for 20 minutes in total, with up to 10 minutes added for those registered in “Solo Preparation” courses. As time is limited and because the schedule is quite tight, students are asked to please arrive early with all music in hand, and be prepared to move quickly into the jury room, being as expeditious with tuning and set-up as is reasonable.

Students must provide one legal (non-photocopied) copy of each work performed. Memory is required for some disciplines – please consult instructor or faculty head for requirement.

Classical performance: works to be performed collaboratively with piano, must be performed with piano. You must make your own arrangements for piano accompaniment for the jury. Juries performed without accompaniment as required will result in a lower mark. You are advised to make arrangements for the services of an accompanying partner as soon as jury schedules are posted.

Contemporary performance: Students must make her/his own arrangements for one or more performance partners to join for the jury. It is the student’s responsibility to make all arrangements for and on behalf of accompanying musicians. Juries performed without accompaniment as required will result in a lower mark. Students are advised to make arrangements for the services of an accompanying partner as soon as jury schedules are posted.

NOTE to Diploma of Music students (guitar, piano, voice, most woodwinds, most orchestral strings, and selected brass instruments). In some cases, students may have the opportunity to challenge for AVCM in their second year as a part of their Camosun College course work. Students interested in this possibility – prior to the start of their second term of First Year – must first consult with their own first instrument teacher as to practicality of pursuing this option, and then consult with the Director of Postsecondary Studies about course availability for the following year. If all parties are in agreement, then the complete VCM Grade 10 requirements for your instrument / voice must be presented at your jury in lieu of the requirements posted below, and must be completed with a mark of 80% or better.



### **Contemporary: Instrument or Voice**

A selection of technique and/or technical studies basic to the instrument or voice as worked through the term is expected to be performed at each jury. Demonstration of both solo and accompanying performance will be heard: see note opposite in regards to performance partners.

- **MUSC 104 (DMP Term 1):** Minimum of four contrasting works. 12-15 mins length
- **MUSC 105 (DMP Term 2):** Minimum of five contrasting works. 15-18 mins length
- **MUSC 204 (DMP Term 3):** Minimum of four contrasting works. 15-20 mins length
- **MUSC 205 (DMP Term 4):** Minimum of five contrasting works. 20-25 mins length

### **Brass (Classical Performance)**

Prepared repertoire may include solo works (unaccompanied or accompanied), concerted works, etudes or concert studies, or a selection of orchestral excerpts for principle or doubling instrument. Technique and technical studies appropriate to the student's level (as demonstrated by the music presented) are expected to be performed at each jury.

**Diploma in Music, Year 1:** When added together, the MUSC 104 and 105 juries must demonstrate 3 contrasting style periods. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts are encouraged.

- **MUSC 104:** 12-15 minutes of prepared repertoire
- **MUSC 105:** 15-18 minutes of prepared repertoire

**Diploma in Music, Year 2:** When added together, the MUSC 204 and 205 juries must demonstrate 4 contrasting style periods where permitted by the instrument's repertoire. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts and works with extended techniques are encouraged.

- **MUSC 204:** 15-20 minutes of prepared repertoire
- **MUSC 205:** 20-25 minutes of prepared repertoire

### **Guitar (Classical Performance)**

Prepared repertoire may include solo works (unaccompanied or accompanied), concerted works, etudes or concert studies, or a selection of orchestral excerpts. Technique and technical studies appropriate to the student's level (as demonstrated by the music presented) are expected to be performed at each jury.

**Diploma in Music, Year 1:** When added together, the MUSC 104 and 105 juries must demonstrate 3 contrasting style periods. A minimum of 2 contrasting style periods must be demonstrated at each jury.

**MUSC 104:** 12-15 minutes of prepared repertoire

**MUSC 105:** 15-18 minutes of prepared repertoire

**Diploma in Music, Year 2:** When added together, the MUSC 204 and 205 juries must demonstrate 4 contrasting style periods where permitted by the instrument's repertoire. A minimum of 2 contrasting style periods must be demonstrated at each jury.

**MUSC 204:** 15-20 minutes of prepared repertoire

**MUSC 205:** 20-25 minutes of prepared repertoire

### **Percussion (Classical)**

Students must perform on both keyboard percussion and non-keyboard percussion at each jury – student and teacher may decide how best to distribute these elements across the instruments.. Technique appropriate to the student's level (as demonstrated by the music presented) is expected to be performed at each jury.

- **MUSC 104 (DMP Term 1):** Minimum of two solo works and two technical studies.
- **MUSC 105 (DMP Term 2):** Minimum of three solo works and three technical studies.
- **MUSC 204 (DMP Term 3):** Minimum of three solo works and three technical studies (three orchestral excerpts for the same instrument may be substituted for **one** technical study – may be done for each study).
- **MUSC 205 (DMP Term 4):** Minimum of two solo works, two technical studies, three orchestral excerpts for the same instrument (or substitution of a further three orchestral excerpts may be made to cover one [or six for both] technical studies), and one chamber work involving one or more additional performers of any instrument.

### **Piano (classical Performance)**

Prepared repertoire may include solo works (unaccompanied or accompanied), concerted works, etudes or concert studies. Technique and technical studies appropriate to the student's level (as demonstrated by the music presented) are expected to be performed at each jury.

**Diploma in Music, Year 1:** When added together, the MUSC 104 and 105 juries must demonstrate 3 contrasting style periods. A minimum of 3 contrasting style periods must be demonstrated at each jury.

**MUSC 104:** 12-15 minutes of prepared repertoire

**MUSC 105:** 15-18 minutes of prepared repertoire

**Diploma in Music, Year 2:** When added together, the MUSC 204 and 205 juries must demonstrate 4 contrasting style periods where permitted by the instrument's repertoire. A minimum of 3 contrasting style periods must be demonstrated at each jury.

**MUSC 204:** 15-20 minutes of prepared repertoire

**MUSC 205:** 20-25 minutes of prepared repertoire

### **Strings (Classical Performance)**

Prepared repertoire may include solo works (unaccompanied or accompanied), concerted works, etudes or concert studies, or a selection of orchestral excerpts. Technique and technical studies appropriate to the student's level (as demonstrated by the music presented) are expected to be performed at each jury.

**Diploma in Music, Year 1:** When added together, the MUSC 104 and 105 juries must demonstrate 3 contrasting style periods. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts are encouraged.

- **MUSC 104:** 12-15 minutes of prepared repertoire
- **MUSC 105:** 15-18 minutes of prepared repertoire

**Diploma in Music, Year 2:** When added together, the MUSC 204 and 205 juries must demonstrate 4 contrasting style periods where permitted by the instrument's repertoire. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts are encouraged.

- **MUSC 204:** 15-20 minutes of prepared repertoire
- **MUSC 205:** 20-25 minutes of prepared repertoire

### **Voice (Classical Performance)**

At least two different style periods and three languages will be expected.

- **MUSC 104 (DMP Term 1):** 4-5 songs / arias. 12-15 mins length
- **MUSC 105 (DMP Term 2):** 6-8 songs /arias 15-18 mins length
- **MUSC 204 (D/M Term 3):** 5-6 songs /arias 15-20 mins length
- **MUSC 205 (D/M Term 4):** 6-8 songs / arias 20-25 mins length

### **Woodwinds (Classical)**

Prepared repertoire may include solo works (unaccompanied or accompanied), concerted works, etudes or concert studies, or a selection of orchestral excerpts for principle or doubling instrument. Technique and technical studies appropriate to the student's level (as demonstrated by the music presented) are expected to be performed at each jury.

**Diploma in Music, Year 1:** When added together, the MUSC 104 and 105 juries must demonstrate 3 contrasting style periods. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts are encouraged.

- **MUSC 104:** 12-15 minutes of prepared repertoire
- **MUSC 105:** 15-18 minutes of prepared repertoire

**Diploma in Music, Year 2:** When added together, the MUSC 204 and 205 juries must demonstrate 4 contrasting style periods where permitted by the

instrument's repertoire. A minimum of 2 contrasting style periods must be demonstrated at each jury. Orchestral excerpts are encouraged.

- **MUSC 204:** 15-20 minutes of prepared repertoire
- **MUSC 205:** 20-25 minutes of prepared repertoire

## 8. College Supports, Services and Policies



### Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

### College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

### College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

## A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

### 1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

### 2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
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COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

## B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.